

NEWSLETTER OF THE ASSOCIATION OF KANSAS THEATRE

the marquee • volume 11 • no. 2

WINTER, 1984



American College Theatre Festival XVII

The Regional American College Theatre Festival (ACTF) XVII for Region V South will be hosted by Emporia State University Theatre January 23 through January 27, 1985.

Activities include: 1) the Irene Ryan Festival of Scenes, 2) four plays, 3) critique sessions, 4) workshop sessions, 5) design exhibitions, and 6) afterglows.

Registration includes admission to all workshops, performances, critiques, and afterglows. There is one price for all: \$30 before January 23, \$35 once the Festival begins. Or there is a one-day registration fee of \$12.

Tickets for shows only may be purchased for \$3 each. Special festival rate of \$10 for all four shows. (Same price for everyone).

Pre-registrations should be sent to: Kathy Pryor-Wheatley, University of Kansas Theatre, Lawrence, KS 66045 (Phone: 913/864-3381).

Festival plays (which have been selected from all the entries in our four-state region) are:

1) *THE SKIN OF OUR TEETH* - Wed. Jan. 23rd, presented by Northwestern College of Iowa. Thornton Wilder's classic American comedy is about the long struggle of human families with human frailties.

2) *THIEF IN A BASKET* - Thurs. Jan. 24th, presented by The University of Iowa. This original play was written by Charles Smith, a graduate of Iowa's Playwright's Workshop. The comedy re-examines the myths of the antebellum South by placing them in a modern context. (Recommended for mature audiences only.)

3) *DAUGHTERS* - Friday, January 25th, presented by The University of Missouri/Columbia. Also a new play, it concerns the ageless mother-daughter relationship, and was written by Carol Krause.

4) *HARBLEDOWN* - Saturday, January 26th, a new "magical, musical mystery" produced by University of Missouri/Kansas City. Originally a one-act for children, it has been expanded into a full-length musical which has delighted audiences of all ages. This is the Festival show to bring your children to.

All performances are at 8:00 p.m.

Guest critics include Dr. Jerry Crawford, Professor of Theatre at the University of Nevada/Las Vegas, who is also a professional playwright whose work has been produced off Broadway, in leading regional and university theatres, and in Scotland; and Dr. Forrest Newlin, former professor of design at ESU, currently teaching at Texas Tech. In addition to scores of designs for university theatres, Dr. Newlin has designed for Joshua Logan and the Burt Reynolds dinner theatre.

The National Selection Team for ACTF will be represented by Dr. Tom Evans, Professor and Director of Theatre at Hanover College (IN) and Robert Graham Small who has served as Lighting Designer, Managing Director, Artistic Director, Stage Manager and/or Director for the Round House Theatre Company in Baltimore, The New Playwright's Theatre of D.C., the Chelsea Theatre Center of NYC, Yale Rep, and the New Youth Performing Theatre in Mt. Kisco, NY.

Guest Artists at the Festival include: Marcia Grund, formerly at KU, now head of the Graduate Acting Program at the Univ. of Nebraska/Lincoln, who will conduct a workshop on "Energy and the Actor" focusing on movement; Barry Kyle, professional director with the Royal Shakespeare Company, whose credits include serving as the 1984 Stratford Season Director; and Rex

ACTF REGIONAL FESTIVAL, continued

McGraw, who chairs the Dept. of Theatre Arts and Dance at the Univ. of Nebraska/Lincoln and functions as Artistic Director of the Nebraska Repertory Theatre.

Workshops include:

- 1) Shakespeare and the Actor - Barry Kyle
- 2) The Barbican Centre, slide show
- 3) The Designer's Portfolio-Forrest Newlin
- 4) Playwriting - Jerry Crawford
- 5) Directing - Rex McGraw
- 6) Sketching/Rendering for Designers - Forrest Newlin
- 7) Energy and the Actor (movement) - Marcia Grund
- 8) Lighting - Robert Graham Small
- 9) Scenes from A MIDSUMMER NIGHT'S DREAM directed by Barry Kyle (Avila College)

There will also be design exhibitions:

- 1) Adolphe Appia: Actor, Space, Light
- 2) Student Design Competition

Registration for ACTF begins Tuesday night, January 22nd from 7:30-10:00 pm in the Colonial Ballroom of the ESU Memorial Ballroom. Registration continues from 8:30 am - 4:30 pm Wednesday through Saturday.

For more information, call John Stefano, 316/243-1200, x 256.



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AKT DISCOUNTED TICKET PROGRAM

Four additional theatres have joined AKT's free/discounted ticket program: Barton Co. Community College will offer free tickets to straight plays/discounted tickets to musicals; Great Bend Community Theatre offers AKT members their student/senior discount; Junction City Little Theatre offers \$1 discount, as does Russell Arts Council for productions of "The Footlighters" - to AKT 1984-85 Members.

SAVE THIS LIST

Free tix: Baker University Theatre
Barton Co. Comm. College*
Bethany College Theatre (Lindsborg)
Campus High School (Wichita)
Cloud Co. Comm. College (Concordia)
Colby Community College Theatre
Ft. Hays State Univ. Theatre
Highland Community College
Independence Comm. College
Johnson Co. Comm. College (O. Park)
Kansas State Univ. (Manhattan)
Marymount College (Salina)
McPherson College Theatre
Ottawa University Theatre
Tri-Crown Family Theatre (Sterling)
Washburn Univ. Theatre (Topeka)
Wichita NW High School
Wichita State Univ. Theatre
UMKC (not Missouri Rep)**

Discount: Barn Players (Overland Park)
Barton CCC (musicals)*
Bethel College (Newton)
Emporia State University
Great Bend Comm. Theatre
Junction City Little Theatre
Manhattan Civic Theatre
Music Theatre of Wichita
Pittsburg Community Theatre
Pittsburg State Univ. Theatre
Russell Arts Council
Salina Community Theatre
Tonganoxie Community Theatre
Topeka Civic Theatre
Vassar Playhouse (summer 85)
Wichita Children's Theatre
Wyandotte Players, KC, KS

**Our reciprocal agreement with UMKC is that UMKC will provide free tickets to AKT members (with card) and participating Kansas theatres will provide their free/discounted tickets to UMKC Theatre faculty members with ID.

ALWAYS CALL AHEAD TO NOTIFY PARTICIPATING THEATRES YOU WISH TO ATTEND. BRING YOUR 1984-85 AKT MEMBERSHIP CARD WITH YOU FOR I.D.

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OUR DEEPEST THANKS

Our family of contributors grows little by little each year. AKT is grateful for the contributions of this special group of members - won't you join them?

CONTRIBUTORS

Dale Breakey
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ANGEL

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AKT CALENDAR

Jan. 23-27	ACTF Regional ESU, Emporia
Feb. 15-17	AKT Convention Washburn, Topeka
Mar. 15-17	MATC Convention St. Louis, MO
Apr. 26-28	Reg. 5 FACT Minot, ND
Jun. 19-23	National FACT Racine, WI
July/Aug.	AKT Board Retreat, TBA
Aug. 4-7	ATA Convention Toronto
Feb. 1986	AKT Convention Place TBA
Mar. 1986	MATC Convention Place TBA
Aug. 1986	ATA Convention New York City

MARK YOUR LONG-RANGE CALENDARS
NOW!



SHOWTIME OPPORTUNITY FOR THEATRES

SHOWTIME/The Movie Channel Inc. has announced the introduction of a new program to benefit not-for-profit American theatres. The program, entitled the "SHOWTIME Search for Excellence in American Theatre," is a nationwide search culminating in a cash grant of \$20,000 to be awarded for outstanding theatrical merit. The competition is designed to recognize the achievements and reward the efforts of theatres throughout America.

From January 1, 1985 through December 31, 1985, SHOWTIME invites not-for-profit theatres to submit a one-camera, 3/4" Beta or VHS videotape of any play or musical (original or revival) mounted in 1985.

- The tape may be of a performance, pre-view, dress rehearsal, or run-through. The tape must be made with only one camera placed at the back of the theatre with no special additional lighting. Editing is not allowed.
- Judging will be based on the quality of the stage production, not on the quality of the video tape. All tapes will be used for judging purposes only. They will not be considered or used for broadcast purposes.
- Judging consideration will be given to 1) direction, 2) acting, 3) implementation of style, and 4) overall execution.
- Entries received by December 31, 1985, will be screened by SHOWTIME and staff of The Theatre on Film and Tape Collection of the New York Public Library at Lincoln Center. Five finalists will be chosen and will receive grants of \$1000 from SHOWTIME. Finalists will then be viewed by a distinguished panel of judges drawn from the theatre community. The theatre whose production is judged "most outstanding" will receive a \$20,000 grant from SHOWTIME.
- Tapes will not be returned. At the conclusion of "The Search," all tapes will be donated to The Theatre on Film and Tape Collection of the New York Public Library at Lincoln Center.
- Note to all Equity companies: "The Search" has been reviewed by Actors' Equity Association. Equity guidelines will be forwarded to you.

"The Search" is one of the ways that SHOWTIME is expanding its commitment to American theatre--a commitment unmatched by any other

pay TV service, according to SHOWTIME. It's a commitment that takes the form of monthly television productions of outstanding plays. These productions appear on SHOWTIME under the title of "Broadway On Showtime" and have been honored with six Ace Awards, symbolic of excellence in the Cable industry. This year, SHOWTIME will initiate a new monthly series of short TV programs dedicated entirely to the world of theatre news and activities.

Questions about "The Search" should be directed to William Hoffman, Project Director, at 212-242-7103, or write to him: SHOWTIME/The Movie Channel Inc. 1633 Broadway New York, NY 10019 Phone: 212-708-1600

Further information and an entry form will be sent upon request.

QUOTABLE

Zelda Fichandler, Managing Director of Arena Stage: *"We must develop our eye for differences; resist reducing matters to our own personal styles, repeating what we have done before, thinking that if it 'feels right' to us then it necessarily is right. An observation from Heraclitus, the Greek philosopher attracts me; I have it tacked on my bulletin board: 'The more knowledge inherent in a thing, the greater the love. He who imagines that all fruits ripen at the same time as the strawberry knows nothing about grapes.' Applied to the theatre, it is a call for continuous stretching of our capacities of observation, empathy with the is-ness of what we are giving physical life to, going out to meet the needs of The Other--whether it be play or person--rather than reducing those needs to what feels comfortable for us. It urges us to open up the object of our curiosity, and not contract it by preconception or simply laziness. Habit is the enemy of originality and should be banned from the workplace. Freshness of perception is everything."*

Who was it who said: those who can, do; those who can't, teach; those who can't teach, teach gym; those who can't teach gym, become theatre critics"?!

SAVE

DISTRICT ONE (NORTHWEST KS)

Russell "Footlighters"
(Contact person: 913/483-6059)

Feb. 9 - A Night of One Acts:

THE MAKER OF DREAMS

THE LESSON

27 WAGONS FULL OF COTTON

Mar. 22-23, 29-30 - THE HAUNTING OF HILL HOUSE

July 25-27 - I DO, I DO

DISTRICT TWO (NORTH CENTRAL KS)

Abilene Community Theatre
(Contact person: 913/263-4753)

Feb. 21-24 - LIFE WITH FATHER

(This is a change from the previously announced dates of Feb. 14-17)

DISTRICT THREE (NORTHEAST KS)

Helen Hocker Theatre (Topeka)
(913/273-1191)

Mar. 1-3, 5-10, 15-17 - THE WIZARD OF OZ

May 3-5, 10-12, 17-19 - AIN'T MISBEHAVIN'

June 20-23, 25-30 - AESOP'S FABLES
(Bathhouse Players)

Aug. 30-31, Sept. 1, 5-8 - ANNIE
(at Municipal Auditorium)

Oct. 24-31 - DRACULA (at Gage Shelterhouse)

Theatreworks (Kansas City, MO)
(Call 816/931-7677 - Bruce/Veda Rogers)

Jan. 30-Feb. 3 - SWEENEY TODD

Feb. 5-24 - CLOUD NINE

Feb. 27-Mar. 3 - HMS PINAFORE

Mar. 13-24 - GOOD

Apr. 10-28 - GUYS AND DOLLS

Vassar Playhouse (Summer Season)
(Until May 1: 816/931-7677)

(After May 1: 913/828-3249)

June 7-23 - GUYS AND DOLLS

June 25-July 7 - THE MISS FIRECRACKER CONTEST

July 9-28 - HANS CHRISTIAN ANDERSEN

July 30-Aug. 25 - JOSEPH AND THE AMAZING
TECHNICOLOR DREAMCOAT

QUOTABLE

"...I usually go to a theatre on Christmas night, if I am not working. With the rest of the audience I am celebrating in the best possible way. After all, the theatre is like a temple. We celebrate life there." (Marian Seldes)

SAVE

THEATRE ACROSS THE STATE

DISTRICT FIVE (SOUTH CENTRAL KS)

Barton Co. Community College (Great Bend)
(Call: 316/792-2701)

March 7-9 - OLIVER

Music Theatre of Wichita
(Call: 316/265-3107)

June 12-16 - THE WIZARD OF OZ

June 26-30 - CARNIVAL!

July 10-14 - THE MOST HAPPY FELLA

July 24-28 - PROMISES, PROMISES

Aug. 7-11 - HELLO, DOLLY!

SEEM-TO-BE PLAYERS TOUR

Ric Averill's Seem-To-Be Players have announced their 1985-86 production for touring: JACK IS BACK, which "seems-to-be two plays in one!! This high-energy hour features Ric Averill's fanciful retelling of JACK AND THE BEANSTALK, and then follows this 'Everyboy' character as he faces more giants in SEVEN IN ONE BLOW." This show has been selected by the Kansas Arts Commission Touring Program and by Mid-America Arts Alliance as part of their Arts Regional Touring Program for 1985-86. For more information, call Ric Averill: 913/842-6622 or 913/843-9444. Or write: Seem-To-Be Players, P.O. Box 1601, Lawrence, KS 66044.

PLAYWRIGHTS' BROKERAGE SERVICE

AKT is trying to get playwrights and producing organizations together by offering a brokerage service to AKT members. Inaugurated a year ago, it is fairly simple: PLAYWRIGHTS: You need not send script(s). Send a brief description of your script(s) in the Samuel French manner, plot synopsis and anything else you want to put on one side of a letter size sheet of paper. Be sure to include your mailing address and phone number.

DIRECTORS: Let the AKT Central Office know you are interested in producing or reading new scripts. You will be sent a photocopy of the play descriptions received from playwrights. Should you wish to read a specific play, you can contact the playwright directly for a reading copy and negotiate further details of production between yourselves.

SEND MATERIAL TO: AKT Central Office.

The University and College Theatre Division of AKT is pleased to announce that Marymount College in Salina has offered to host the 2nd Annual AKT U/C Theatre Festival on March 30, 1985.

Following the success of last year's first Festival, this year's Festival will offer 5-6 short productions which may be either student-directed or faculty directed, with the emphasis on student work. The focus will be on acting and directing, and not upon design and technical elements, due to practical considerations of expenses for touring, etc.

The productions will be limited to 45 minutes maximum playing time. Total time for performance, set-up and strike may not exceed one hour, to facilitate efficiency of running the Festival. Materials may be one-acts, cuttings of longer plays, etc.

All performances will be followed by a brief respondent session, in front of the audience.

There will be a \$10 entry fee to cover expenses of running the Festival.

All members of AKT, as well as anyone who enjoys attending plays, are invited to attend the Festival. There will be a nominal charge for tickets, payable at the door. The exact schedule of the Festival is not yet known, but registration will probably begin about 8:00 a.m. Saturday, March 30th, with performances beginning between 8:30 and 9:00 a.m.

For further information, call Roger Moon at Ottawa University: 913/242-5200, ext. 357 or 352; or call the AKT Office: 913/232-7709.

MODEL MISSION STATEMENT

Community theatres are coming more and more to understand that their "program" of productions, classes, readings, etc., has a greater chance of success if rooted in their "statement of purpose" or "mission." Here's one to ponder (Society Hill Playhouse):

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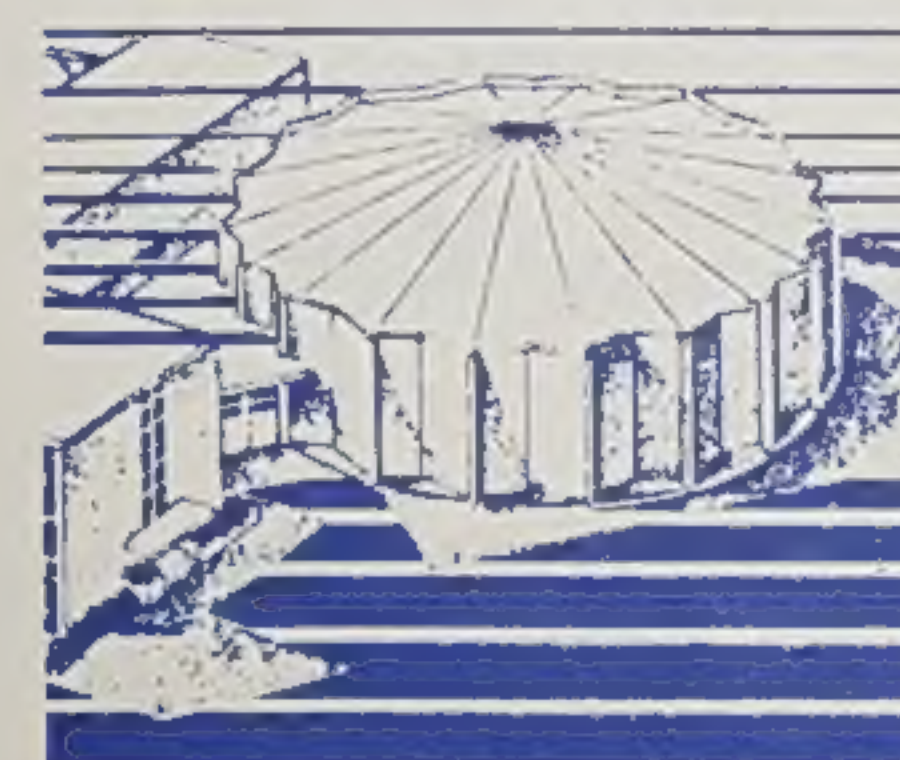
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**AKT
Festival
'85**

**Feb. 15, 16, 17
See you there!**

Model Mission Statement, continued

professional excellence of the product and the individual artist; to provide a climate where the artist can develop and grow; to serve all segments of the community, both on a spectator and participant level; to function as Philadelphia's 'city theatre' of, by, and for Philadelphians."

MID-AMERICA THEATRE AUDITIONS

The Mid-America Theatre Conference will hold its annual auditions March 15-17, 1985 at the Holiday Inn Westport, St. Louis, MO. Technical interviews only will be held on Sunday from 9-1.

Fees include a \$4 audition fee, in addition to being registered at the MATC Convention. Registration fees for students are \$18.50, for non-students \$30.

For further information, contact Carolyn Rutherford, Omaha Playhouse, 6915 Cass St., Omaha, NE 68132 (402/553-4890-no long distance calls can be returned).

REQUEST FOR SCRIPTS

AKT currently has 439 scripts and textbooks in our Script Library, but we are always eager to receive scripts to enhance the collection. Please look on your bookshelves that need to be cleaned off to make space for newer materials and send us any used and unneeded scripts. Thanks!

A complete list of scripts was published in the October MARQUEE. If you missed it, or can't find it and would like to know what's currently available, contact Twink at the Central Office.



CONVENTION

FRIDAY, FEBRUARY 15, 1985

- | | |
|------------|---|
| 10:00-5:00 | REGISTRATION (Student Union, Washburn University, Topeka) and EXHIBITS |
| 1:00-2:30 | 1. Directing Scenes - Dr. Vera Roberts, City University of New York
2. Marketing Techniques - Leon Scioscia, Arena Stage
3. Design Concepts - Workshop leader TBA
4. FACT Rehearsals |
| 3:00-4:30 | 1. Directing the Inexperienced Actor - Jim Carver, Kalamazoo Civic Theatre
2. Marketing #2 - Leon Scioscia
3. Design #2 - TBA
4. FACT Rehearsals |
| 4:30-6:00 | <u>DINNER BREAK</u> (on your own) |
| 6:00-6:15 | FACT Welcoming Ceremonies (Tickets required for FACT Sessions)
FACT Performance: THE ACTOR'S NIGHTMARE (Manhattan Civic Theatre)
(Followed immediately by adjudication) |
| 8:00-9:45 | FACT Performance: TALLEY'S FOLLY (Salina Community Theatre)
FACT Performance: THE MAKER OF DREAMS (Russell Footlighters) |
| 11:30-1:00 | AFTERGLOW (ticket required) |

SATURDAY, FEBRUARY 16, 1985

- | | |
|------------------|---|
| 8:00-4:00 | REGISTRATION and EXHIBITS |
| 9:00 | AUDITIONS REGISTRATION (Student Union, Washburn University) |
| 9:00-10:30 | 1. USITT Meeting - Del Unruh, Kansas University Theatre
2. Grants Writing - Susan Gronbeck-Tedesco, Kansas University
3. Costuming - Anna Stevens, Emporia State University Theatre
4. Body Movement - John Gronbeck-Tedesco, KU Theatre |
| 11:00-12:30 | 1. Audition Warmup Session - Bruce Rogers, Vassar Playhouse/Theatreworks
2. Problem-solving Directing Panel - Laurie VanderPol-Hosek, Chair
3. Short cuts/Cheap tricks in Secondary Theatre - Teresa Stohs, Chair
4. Working with the handicapped/Use of puppets - Repha Buchman, Tri-Crown Family Theatre, Sterling |
| 10:45-12:30-2:15 | FACT Performance: SR. MARY IGNATIUS... (Winfield Community Theatre)
FACT Performance: THE AUTOGRAPH HOUND (Olathe Community Theatre)
FACT Performance: Scenes from TALLEY'S FOLLY and FIFTH OF JULY (Barn Players, Overland Park) |
| 12:30- | Presentation of Tech Portfolios (White Concert Hall) |
| 12:30-2:00 | <u>LUNCH BREAK</u> (Tickets available for lunch in Student Union Cafeteria only if pre-registered: \$4 includes unlimited seconds) |

CONVENTION SCHEDULE, continued

SATURDAY, FEBRUARY 16, 1985 - continued

- | | |
|----------------|--|
| 1:00-4:00 | AUDITIONS (White Concert Hall)
Will be followed by call-backs Saturday afternoon and Sunday |
| 2:00-3:30 | 1. Creative Drama in Secondary Schools - Teresa Stohs, Chair
2. Lecture-demo, Thunderbird Theatre, Haskell Indian Junior College - Pat Melody, Chair
3. Makeup Special Effects - Arden Weaver, Wichita State University Theatre
FACT Performance continuing |
| 4:00-5:00 | <u>AKT DIVISION MEETINGS</u> |
| 5:00-6:00 | <u>DINNER BREAK</u> (on your own) |
| 6:15-8:00-9:45 | FACT Performance: THE GIN GAME (Junction City Little Theatre)
FACT Performance: TWO BY FIVE (musical, Atchison Perf. Arts Center)
FACT Performance: I'M GETTING MY ACT TOGETHER... (Topeka Civic Theatre) |
| 11:30-1:00 | AFTERGLOW (Ticket required) |

SUNDAY, FEBRUARY 17, 1985

- | | |
|-------------|--|
| 8:00-9:00 | REGISTRATION and EXHIBITS |
| 9:00-10:30 | 1. Stage Combat- Darnell Lautt, Southwestern College, Winfield
2. Director/Designer Relationship - Karl Bruder, Emporia State Univ.
3. Computers in Performing Arts - Steve Larson, Ft. Hays State Univ. |
| 9:00-10:45 | FACT Performance: INHERIT THE WIND (Lawrence Community Theatre)
FACT Performance: IN WHITE AMERICA (Tentative; Wichita Community Theatre) |
| 11:00-12:30 | 1. Stage Combat II - Darnell Lautt, Southwestern College
2. Joseph Svoboda Techniques (tentative) - Del Unruh, KU Theatre
3. Interpretive Theatre - Ron Frederickson, Emporia State University |
| 12:30-3:00 | BRUNCH (Ticket Required)
AKT Annual Meeting (You do not need to attend the brunch to attend mtg.)
AKT Annual Awards
FACT Awards: announcement of KS Representative to Region 5 FACT |

NOTES

- * This is a tentative schedule and subject to change. If you wish, contact the AKT office in early February to see what changes may be known at that time.
- * Only one real "banquet" function has been scheduled so Convention/FACT participants may find meals to best fit their budgets. The FACTS AND SNACKS counter at the Washburn Student Union will be open over the weekend to serve our light-meal needs. Sites of AFTERGLOW get-togethers will be announced in your Convention programs which will be available at the Registration Desk.
- * If you have any questions at all, call the AKT Office: 913/232-7709.

SPOTLIGHT ON...



Community Children's Theatre of KC, Inc. is a non-profit organization which has been active in the KC area for over 36 years. Its goals are to entertain, to educate, to broaden horizons, and to train future audiences to appreciate live theatre. To help achieve these goals, CCT has four different acting troupes which perform live theatre, free of charge, to elementary children throughout the metropolitan area schools: Grandview Troupettes, Junior League of KC/KS, Kansas City Young Matrons, The Musettes, and Tomahawk Drama Service League. CCT provides grants to each of these troupes each year so they can produce a new free show for the elementary children. Each group performs between 20-25 shows per year.

CCT also sponsors a Children's Theatre playwriting contest each year. Notices are sent to prospective writers and the winning script receives a \$500 prize. Over 50 scripts were submitted last year. The winning play is generally produced the following year by one of the units.

The past few years CCT has sponsored a "Centralized Production" supported by all the units. In 1984-85, CCT and The Folly Theatre have joined together to bring four outstanding productions to KC area audiences.

- Jan. 20: SOUP TO NUTS (No Elephant Circus, New York touring company)
- Feb. 17: THE VISION OF DELIGHT (Metro Theatre Circus, St. Louis)
- Mar. 17: THE DRAGON AND ST. GEORGE (Nebraska Theatre Caravan)
- Apr. 14: HANSEL AND GRETEL (Westport Ballet, KC)

All performances are at 2:00 p.m. at the Folly Theatre. Subscriptions for the series are available for \$20; single performances for \$6. For tickets call Pat Lotz (913/888-9187).

MATC CONVENTION

Keynote speaker will be Helen Krich Chinoy, co-editor Actors on Acting, and Directors on Directing. Featured speaker will be Jack Gelber, playwright. Workshop leader will be British actor, Clive Barker.

SSTA NEWS

The SSTA Board will meet in St. Louis Feb. 22-24th. Please submit all ideas for planning considerations to Rita Kotter, President, 1407 Bradley Dr., Boulder, CO 80303.

Now available: Theatre Technology and Design: A Course Guide. Published jointly by The International Thespian Society, the United States Institute for Theatre Technology, SSTA and CTAA. 144 pp, soft cover. \$9.95 plus \$1.50 for postage (\$2 for first class mail). Sections include theatre spaces, lighting, sound, costumes, makeup, props and scenery. Order from: International Thespian Society
3368 Central Parkway
Cincinnati, OH 45225

The following are recommended highly for Secondary School teachers of theatre: Arts in Education Sourcebook, Coming to our Senses, and a monograph series on arts education - available from JDR III Fund, 30 Rockefeller Plaza, NYC 10020.

Frames of Mind: The Theory of Multiple Intelligences - available from Howard Gardner, Basic Books, Inc. Publishers, NYC
An Art Teacher in Every School? A Political Leadership Resource for Arts Educators - Thomas A. Hatfield, Whitehall Publishers, 518 Old Friars Road, Columbia, SC 29210

Tom Feit has been selected to chair a committee for the Indiana State Board of Education to create goals for theatre experiences, K-12. Thom asks that if you have any information or sources for his committee to contact him at 9500 E. 16th St., Indianapolis, IN 46229.

Kim Wheatley reports that three monographs are complete. They are:
The Theatre Production Courses: Questions and Considerations
Guidelines for Theatre Safety
Evaluative Criteria for Theatre Arts
Others in process are:
Play Selection Criteria
Building and Maintaining Theatre Programs
(Contact Kim at: 512 Mulberry Dr., Austin, TX 78745.)

SSTA is planning a pre-convention event for the 1985 ATA Convention in Toronto.

1985 AKT CONVENTION REGISTRATION - - - Washburn University of Topeka, KS
February 15-16-17, 1985

1 NAME (one person per form) _____
ADDRESS _____
CITY/STATE _____ ZIP _____
PHONE: HOME (area code _____) _____ WORK (area code _____) _____

Advance Registration Deadline: February 2, 1984
Refunds cannot be made after that date

2 REGISTRATION FEES (Note: You must be a current member of AKT to register. If you are not, please use membership form elsewhere in MARQUEE)

TYPE OF MEMBER	FULL 3-day CONVENTION		ONE-DAY (day: _____)	
	Pre-regis.	On site	Pre-regis.	On site
Individual	\$ 25.00	\$ 30.00	\$ 18.00	\$ 23.00
Student	10.00	15.00	10.00	15.00
Senior	10.00	15.00	10.00	15.00
Sustaining/ANGEL	---	---	---	---
Representative of AKT**	---	---	---	---
Organizational Member	15.00	20.00	15.00	20.00
(Org. _____)				
Spouse of AKT Member	15.00	20.00	15.00	20.00
Official AKT Guest	---	---	---	---
FACT Company Member				
(Org. _____)	10.00	10.00	10.00	10.00
**One per organization				

3 MEAL FUNCTIONS (Saturday lunch is not an official function, just a convenience)

Friday Afterglow # tickets _____ @ \$4
Saturday lunch # tickets _____ @ \$4 (unlimited seconds)
Saturday Afterglow # tickets _____ @ \$4
Sunday Awards Brunch # tix _____ @ \$6

NOTE: All meal tickets must be purchased by February 2, 1985

4 FACT TICKETS (Festival of American Community Theatre)

FACT PACKAGE (all sessions) # pkgs. _____ @ \$12
Friday evening session # tix _____ @ \$5
Saturday afternoon session # tix _____ @ \$4
Saturday evening session # tix _____ @ \$5
Sunday morning session # tix _____ @ \$4

5 AUDITIONS - register and pay for auditions Saturday at 9:00 a.m., Forum Room, Union

6 FEES SUMMARY

Convention Registration \$ _____
Meal Functions _____
FACT Tickets _____ (enclose m'ship form)
1984-85 Dues _____

TOTAL \$ _____

Make checks payable to AKT. Send to: AKT, 1334 Lakeside Dr., Topeka, KS 66604

AUDITIONS

Association of Kansas Theatre

ELEVENTH ANNUAL CONVENTION
Washburn University
Topeka, Kansas
February 15, 16, 17, 1985

AUDITIONS

FOR REGIONAL ACTORS, SINGERS, DANCERS, AND TECHNICIANS

PLACE: White Concert Hall, Washburn

DATES: Screening - Saturday, February 16
Callbacks - Sunday, February 17

TIME: Sign-up - 9:00 am to 12:00 noon**
Audition Workshop - 11:00 am
Screening - 1:00 pm

FEES: AKT Members - \$10
Non-Members - Student: \$18
Non-Student: \$25

ELIGIBILITY: 16 years of age or older. Exceptions
are for those theatres offering shows
featuring children's roles

AUDITION DETAILS

TIME LIMIT: 2 minutes. Auditionees will be given 2 minutes to present themselves for the initial screening. Call-back lists will be posted by all theatres and representatives after all auditionees have been seen.

SUGGESTED MATERIALS:

1. A SONG (show tune, ballad or up-tempo, or a "legit" standard)
2. A SHORT DRAMATIC READING (dramatic or humorous)
3. SOME BODY MOVEMENT (or a choreographed dance)

TECHNICAL APPLICANTS: Please present your portfolios at registration desk before 12:30. Sign up for a time slot. Be prepared to present something visual and give a brief resume of your work. Remember you will have only 2 minutes to pique the interest of the theatres.

AUDITIONING THEATRES: Among those indicating they will attend are: Alpha-Omega Players (Rockport, TX), Boot Hill (Dodge City), Black Hills Playhouse (SD), Crown-Uptown (Wichita), Discoveryland (Tulsa), Lyric Theatre (OK City), Nebraska Theatre Caravan, Kechi Playhouse (KS) Emporia State University Summer Theatre, Kansas State University Summer Theatre, Music Theatre of Wichita, Seem To Be Players (Lawrence, KS), Playhouse on Broadway (Pittsburg, KS), Vassar Playhouse, and Wichita State University Summer Theatre. Addi-
theatres are expected.

FOR FURTHER INFORMATION, write:

Veda Rogers
Vassar Playhouse
19 E. Armour Blvd.,
Kansas City, MO 64111

Phone: 816/931-7690

**Forum Room, Student Union



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Mar. 17
Feb. 17
Jan. 20

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FOURTH ANNUAL INGE FESTIVAL

Independence Community College has announced initial plans for the Fourth Annual William Inge Festival. Dates are April 14, 15, and 16, 1985, and the Festival and Conference will be held at the College in Independence, KS. This year's theme is "American Realism on Stage and Screen" and papers have been sought on the work of William Inge and other playwrights who have sometimes worked in the American Realist Tradition.

For further information about the event, contact Mrs. Margaret Goheen, William Inge Festival IV, Independence Community College, Independence, KS 67301.

MARKETING IDEA

Arts organizations are using unusual marketing techniques to entice buyers and subscribers. The results have been the attraction of new audiences, greater sales and increased visibility.

In a departure from usual subscription practices, the Philharmonia Virtuosi Chamber Orchestra, presenting its first subscription series in New York City's Town Hall this season, decided that it would put nearly all of its subscription expenses into advertising

Marketing Idea, continued

instead of direct mail. "We wanted to try a different approach to attract new audiences. A massive direct mail campaign involving list rental and postage could have cost us as much as \$200 a seat and a preliminary summer mailing hadn't been too effective."

The different approach suggested by marketing consultant John Dudich resulted in two subscription offers in the NY Times, a quarter pager on Sunday, Sept. 9, bolstered by 50 radio ads on two classical music stations for a week, and a giant full-page ad on Sept. 29th. The ads offered subscriptions to the five-concert series for \$40 instead of the usual \$64 and featured an added bonus, \$5 in cash at each of the concerts on presentation of a ticket stub, for "cab fare home." The offer had a deadline of Oct. 15th and was limited to the first 1,000.

"We took a chance with the full-page ad. We purchased it at a special non-profit rate, which meant that it could appear any time during a six week period, or not at all if space was tight, but it really paid off." Within a week the house was sold out.

(Thanks to Arts Management newsletter, No. 137, Sept-Oct 1984)

We Use The Same Brands That We Sell

SALES

RENTALS



"The Lighting Professionals"
SECT THEATRICAL SUPPLIES, INC.

MAIN STORE: 406 E. 18TH ST. K.C., MO. 64108 (816) 471-1239
SCENE SHOP: 507 E. 16TH ST. K.C., MO. 64108 (816) 471-1233
(1-800-346-3026, x449)

SERVICE

SCENERY



RESOURCES

Broadway Press has published the first edition of THE NEW YORK THEATRICAL SOURCEBOOK. Edited by the Association of Theatrical Artists and Craftspeople, the Sourcebook lists over 2100 sources for services and supplies selected and recommended by theatre professionals and is designed for anyone who designs, build, or buys in theatre as well as other crafts areas. Broadway Press, 350 West 85th St., NYC 10024.

SUMMER THEATRE DIRECTORY 1985, offers listings of employment opportunities with 329 summer theatre companies across the US and Canada. It lists hiring information, tells how to apply, and whether a company offers an Apprentice or Intern program. It contains a nationwide listing of combined summer theatre auditions. Cost is \$8.95 plus \$1 postage per book. Order from: Theatre Directories, P.O. Box 519, Dorset, VT 05251.

THE BRECHT SOCIETY OF AMERICA has announced a new publication, GESTUS, A QUARTERLY JOURNAL OF BRECHTIAN STUDIES. Volume 1, Number 1 is due February 10, 1985, the 87th anniversary of Bertolt Brecht's birthday. Write: The Brecht Society of America, 59 S. New St., Dover, DE 19901.

CONTEMPORARY THEATRE, FILM, AND TELEVISION, A BIOGRAPHICAL GUIDE, edited by Monica M. O'Donnell, is a new series of hardbound volumes that furnishes biographical and career information on individuals active in theatre, film and tv. It is a continuation of and replaces WHO'S WHO IN THE THEATRE as the primary source of biographical and career information on the English-speaking theatre. Costs \$85. Published by Gale Research Co., Book Tower, Detroit, MI 48226. For information, contact David Bianco at 313/961-2242.

THE PROFESSIONAL PERFORMING ARTS: ATTENDANCE PATTERNS, PREFERENCES AND MOTIVES is a new publication from the Assn. of College, University, and Community Arts Administrators (ACUCA). Write: ACUCA, 6225 University Ave., Madison, WI 53705. Cost: \$40

THE ARTS ADMINISTRATOR--JOB CHARACTERISTICS, SALARY, BENEFITS is published by ACUCA,

and provides insights about qualifications, responsibilities, support staff and compensation of the arts administrator who is programming arts events in the community and on the campus. \$8 non-members.

FUND RAISING LETTER IDEA BOOK (ACUCA) contains 100 sample letters used successfully by arts administrators. \$15 non-members

A GUIDE TO COMPUTERIZATION OF THE TICKET OFFICE (ACUCA) is "an easy-to-read" overview of the challenges involved in Box Office computerization. \$9 non-members

PROMOTING THE PERFORMING ARTS (ACUCA) covers basic principles and processes of promotion. Included are sections on setting strategy, message development, media mix, personnel & financial resources, and establishing a timetable. \$12 non-members.

JOBS IN THE ARTS AND ARTS ADMINISTRATION identifies national and regional sources for career counseling, job placement and job referral, as well as newsletters and other periodicals that regularly carry arts-related employment listings. It is available for \$4 from the Center for Arts Information, 625 Broadway, NYC 10012. (4th edition)

THE ROAD SHOW: A HANDBOOK FOR SUCCESSFUL BOOKING AND TOURING IN THE PERFORMING ARTS offers contract guidelines and ideas for creating a successful artist/presenter relationship. Available from the American Council for the Arts Books, Dept. 240, 570 7th Ave., NYC 10018. Cost \$12.95 plus \$2 shipping.

The National Information Center, a cooperative program of The Arts, Education and Americans, Inc. and the JFK Center for the Performing Arts, now provides a direct ordering service for publications concerning arts education (YOUR SCHOOL DISTRICT AND THE ARTS: A SELF-ASSESSMENT, LOCAL SCHOOL BOARDS AND THE ARTS: A CALL FOR LEADERSHIP, IDEAS AND MONEY FOR EXPANDING SCHOOL ARTS PROGRAMS, ARTS IN THE CURRICULUM, etc.) Write: The Arts, Education and Americans Inc., Kennedy Center, Washington, DC 20566.

OPPORTUNITIES

FIRST ALL CHILDREN'S THEATRE offers internships in areas of production, education and administration. Contact Jonathan Shevin, First All Children's Theatre, 37 West 65th St., New York, NY 10023.

STAGE ONE: The Louisville Children's Theatre is offering internships for January through May or for an entire season. Contact Catherine Dezseran, Stage One, 721 W. Main St., Louisville, KY 40202. (502/589-5946)

GOODSPEED OPERA HOUSE, East Haddam, CT, is now accepting applications for full-time and job-in positions for production staff, scenic artists, and apprentices for three Opera House productions and four productions in a newly renovated theatre for the 1985 February-through-December season. Information: Jay Nilsen, Technical Director, Goodspeed Opera House, East Haddam, CT 06423. (203/873-8664) (note: this may be late news).

THE INSTITUTE OF OUTDOOR DRAMA, a research and service agency of the Univ. of North Carolina/Chapel Hill, will conduct two days of auditions for actors, singers, dancers and technicians on Feb. 23 in Louisville, KY and on Mar. 23 in Chapel Hill. Applicants for either audition must be 18 years or older and must have previous theatre training or credits. There are some Equity jobs but most are non-union. For information and applications write: Auditions Director, The Institute of Outdoor Drama, 202 Graham Memorial 052A, Univ. of NC at Chapel Hill, Chapel Hill, NC 27514.

ACTORS THEATRE OF LOUISVILLE announces its 1985 GREAT AMERICAN PLAY CONTEST. Two categories: full-length plays with a \$7500 prize and one-act plays with a \$1000 award. If the winning plays are produced, playwrights will receive appropriate royalties. Scripts that have received Equity-waiver, showcase or Equity productions are ineligible as are all musicals and children's plays. Contestants must be U.S. citizens and no more than 2 scripts per category may be submitted by a single author. Manuscripts should be standard-sized, typed, and securely bound. Enclose SASE for return of entries and self-addressed, stamped postcard for receipt acknowledgement. For information/submissions write: Great American Play Contest, Actors Theatre of Louisville, 316 West Main St., Louisville, KY 40202 (502/584-1265). Postmark deadline for submission to the 1985 contest is April 15th.

More Opportunities

THE EUGENE O'NEILL THEATRE CENTER'S NATIONAL OPERA/MUSIC THEATRE CONFERENCE is now accepting admissions for new works for future conferences. The Conference is committed to the exploration of new works and the development of new writers for the lyric theatre stage and media. Applications will be accepted on a year-round basis, and will be reviewed three times a year (December, March, and June). Notification will be made within three months of the submission. Applications may be obtained by sending a self-addressed, stamped envelope to National Opera Theatre Conference, Eugene O'Neill Theatre Center, 305 Great Neck Road, Waterford, CT 06385, Attn: Marilyn Glassman, or call 203/443-5378.

The former ARTISTS' COLONY AT CARMEL, CA will begin originating new American musicals in 1985 as part of the new American Musical Theatre Festival, Inc., a non-profit organization dedicated to combatting the prohibitive costs of getting a show started. Mikel Pippi, Executive Director of the Festival, has put out a call for original, unproduced shows. Three musicals will be awarded \$1000 and their creators will be invited to Carmel to work with professional directors when the plays are staged. The project is being sponsored by The Frohman Academy for Musical Theatre Education. Aspiring author-composers are advised to write for submission requirements to: The American Musical Theatre Festival, P.O. Box 1, Carmel, CA 93921.

THE CHAPPAQUA DRAMA GROUP in Westchester County, NY, a community theatre which presents six productions annually, will consider original one-act and three-act comedies, dramas, and musical works with a view to a staged reading and/or future production. Please indicate whether or not the script has been previously produced. Send to: Chuck Chestnut, c/o Chappaqua Drama Group, Box 106, Chappaqua, NY 10514. Enclose SASE for return of script.

TEXAS HISTORY is the subject of a play contest by the famed Alley Theatre, 615 Texas Ave., Houston, TX 77002. A \$1000 prize for plays about Texas, or written by Texans, is being offered. Four plays will be produced, according to present plans. Contact Literary Manager, Mike Dixon, at Alley Theatre for details. Scripts submitted must be accompanied by a SASE for return.

COMMUNITY THEATRE LEADERS: THERE'S A NEED FOR PROFESSIONAL TRAINING

Twink Lynch

One of the thornier issues in community theatre which just won't "go away" concerns the training of community theatre leaders. Since 1917, experts in theatre have debated two basic questions: 1) what should be the substance of such training, and 2) whose responsibility is it? In the last two decades, a third question has been added to the discussion/controversy: just who is it that needs such training?

In the early years of the "community theatre movement" in the United States, the leaders of community/little theatres were seen exclusively to be the directors of plays, the creative artists in the theatre. Their needed training was seen to be in theatre production (acting, directing, design, tech), theatre literature and history, and in theatre management (financial management and publicity). The nation's college and university theatre programs, burgeoning on campuses from coast to coast, were assumed by most to be the natural source of the needed training.

Over the years, however, there have been few students majoring in theatre who have been consciously and strategically prepared to be directors of community theatre as a first choice in their career development. Many theatre graduates just "ended up" in community theatre situations at the only jobs available, and sadly, many of them have been ill-prepared to handle the extremely limited resources (facilities, equipment, finances, and human hours) with which they have found themselves constrained. In addition, many have often been ill-prepared to understand, much less work effectively with, the way different motivations which bring volunteer theatre advocationalists to work in a community theatre in their limited discretionary time. (As opposed to "professionals" who work full-time at it and do it for money as well as love, and students who work almost full-time at it and do it for grades as well as love.)

In recent years, the behavioral sciences have produced data concerning how human beings interact in groups and how motivation, organizational climate, effective communication patterns and other variables influence these interactions. Thus, we now have access to understandings that weren't available to the community theatre experts back in 1917. It is now clear that the training of community theatre directors should include behavioral science/human relations/organizational psychology and especially effective communication training, as well as theatre training, in order for a "theatre graduate" to have maximum success in the people-situation known as community theatre.

Part of the difficulty in developing such interdisciplinary programs is the lack of demand for them. Not enough community theatres are demanding that their artistic directors have good and appropriate training---some are just grateful that they have a "warm body" willing to direct at all. And while some community theatres will never be able to support a paid, full-time "professional" director, other community theatres take the position that to pay a qualified director somehow contaminates their volunteer image and diminishes their worth. As a long-time community theatre volunteer myself, I know that beautiful work can often be done by volunteers. But I am convinced that for a community theatre to grow in excellence in production over the long haul, a paid "professional," appropriately trained and committed to working full time at a job of artistic development of the community theatre's volunteer human resources, will be required.

Just to make the issue of training more complex, it is also clearer now than in 1917 that leadership in a community theatre is a shared function of the artistic staff (paid or volunteer) and the lay board of Directors. Since the lay board is all volunteer, the issue of training

becomes a little tricky---how can we tell new board members that they need training before or while serving on the board, when they are volunteers (the "what you see is what you get" syndrome)?

We train actors, don't we? That's what rehearsals are for. We train backstage crews, don't we? That's why we have crew chiefs and tech directors and stage managers. We also train box office staff and ushers. Should we do less for our board members when their responsibilities are at least as important as those involved in producing a good show?

The board is responsible for establishing the mission, goals and objectives of the organization, for setting policy, hiring/firing the chief staff person, spending its funds wisely, and securing the financial stability of the group (otherwise known as fund raising). It is further responsible to evaluate its program and processes for effectiveness/success and to factor in the information obtained from such an evaluation to its next year's planning. Board members must inform themselves about theatre in general and community theatre in particular---its developmental patterns, its potential in their community. Having been convinced that there is a compelling reason for their organization to exist---and to flourish---in their community, they must advocate for it with community leaders, and with their neighbors, colleagues, and friends.

Besides knowing how to plan, organize, staff, supervise, and evaluate (in other words, "manage") their organization, how to fund raise and advocate, board members also need to know something about the interaction process that is involved in effective group discussion and decision-making (that, after all, is what boards do!). They need to know something about motivation, how to run meetings effectively, and how to read and understand---and question---financial reports.

Do all board members know all of these things, have all these skills, in every community theatre? It has been my experience, as I have travelled, led workshops, and consulted with community theatres (and other non-profit organizations) across the country, that many board mem-

bers have deficiencies in these areas. But for some mysterious reason many of them do not perceive such deficiencies and therefore do not seek the training that is now available, somewhat sporadically, from a variety of sources (mostly non-theatre). Could it be that they are operating at what one authority in the field of volunteerism has identified as the level of "unconscious incompetence"---not really knowing what to do, and furthermore, not knowing that they don't know? What's worse, having not expected to be trained, some have actually avoided or vetoed suggested training opportunities---albeit many of these opportunities require long commutes, fairly expensive commitments in time and money, and tend to be rooted in child-learning techniques which are non-efficacious with most adult learners. Sad, isn't it, when the potential for self-development---and consequent organizational development---is so great?

So where does that leave us, in terms of community theatre leadership training? I think many of us across the country are "winging it" hoping that leaders will somehow magically emerge and set fire to our community theatres which will then flourish as long as that leadership energy is available. We do not typically take responsibility for discovering and nurturing leadership in our organizations, apparently not realizing that, good as many of us may be, we can learn and/or improve our leadership skills (artistically and managerially); thus we have no systematic and predictable way of developing our leaders, either from among theatre artists who "end up" in community theatre, or from Board Members whose potential for skilled leadership is so great and often so underdeveloped.

It also seems unfortunate that we have tended over the years to dump the whole training issue in the laps of the university/college theatre educators when it now appears that traditional theatre programs can only provide a limited portion of the appropriate training for community theatre artistic leaders and even less of the needed training for the lay leaders of community theatre.

Now that we know community theatre is

a hybrid field and requires an interdisciplinary approach, perhaps we should be asking our colleagues in educational theatre to help us lay the groundwork with university/college curriculum officials for the multi-faceted approach we will require for thorough community theatre leadership training. Perhaps, at long last, we can develop a mutually beneficial partnership in lifelong learning programs, rooted in adult-learning techniques, for community theatre leaders---for surely we both have a vested interest in the outcome: they for the "intern" experiences and the jobs our successful community theatres can provide their graduates (who will be able to specialize in community theatre); we for the fuller realization of our artistic and organizational potentials, due to the leadership our appropriately trained artistic and lay leaders will be able to provide.

And if we fail to build this partnership, what difference will it make? Many of our potentially great community theatres will continue to die a-borning or will remain tragically stuck in their adolescent phases of development. Without trained leadership, our community theatres may flourish for a brief time only to settle back into complacency, mediocrity, and eventual extinction. This will deprive potential theatre artists and support people of an opportunity to grow while working avocationally with a thriving community theatre and deprive hundreds,

perhaps thousands, of theatre artists an enriching career in community theatre. In addition, thousands of citizens will be deprived of what may be their only opportunity to see and enjoy live theatre. That, in my opinion, is a profound loss.

Because I believe Abraham Maslow's philosophy that the basic drive in every human being is to grow and get better, I am optimistic about the development of needed training opportunities for community theatre leaders. Once the community theatre people as a whole become "consciously incompetent," they will demand the training that will help them get better ("consciously competent"). They will seek the support of theatre educators in developing interdisciplinary programs which will enable them to consciously and systematically develop the leadership necessary for their organizations to achieve their full potential, artistically and organizationally.

It would be a national tragedy if the issue of community theatre leadership training were to remain in its current rhetorical state, with community theatres developing willy-nilly or, worse, not at all. Now that we know better what we need to do, can we at last, dear colleagues and friends, move "unto the breach"---together?

(This article was originally published in *Theatre News*, Vol. 14, No. 8 (Nov. 1982), and is reprinted here with permission of the author.)

HIGH SCHOOL PLAY PRODUCTION SURVEY

Each year, the International Thespian Society polls its member troupes, representing 3000 high schools in the U.S. and abroad, to find out what plays they're doing. Following are the results of the recently completed survey of the most-produced plays during the 1983-84 school year, with the year the play was first produced (or, in the case of scripts adapted from another medium, the date of the original work):

1. YOU CAN'T TAKE IT WITH YOU (1936)
2. ARSENIC AND OLD LACE (1941)
and ONCE UPON A MATTRESS (1959)
3. GREASE (1976)
4. THE DIARY OF ANNE FRANK (1955)
and GUYS AND DOLLS (1950)
5. BYE, BYE BIRDIE (1960)
and OUR TOWN (1938)

6. OKLAHOMA! (1943)
7. 1984 (1949)
8. FIDDLER ON THE ROOF (1964)
and HARVEY (1944)
9. BAREFOOT IN THE PARK (1963)
and THE CURIOUS SAVAGE (1950)
and HELLO, DOLLY! (1964)
10. BLITHE SPIRIT (1941)
and THE MIRACLE WORKER (1959)
and THE WIZARD OF OZ (1939)
11. ANNIE (1973)
and GODSPELL (1971)
and THE MUSIC MAN (1957)
12. ANYTHING GOES (1934)
and YOUR'RE A GOOD MAN, C. BROWN (1967)
and OLIVER (1960)
13. LI'L ABNER (1955)
and MY FAIR LADY (1956)
14. DAVID AND LISA (1967) (continued)

High School Play Survey, cont.

14. DON'T DRINK THE WATER (1966)
and JOSEPH/TECHNICOLOR DREAMCOAT (1972)
and THE MAN WHO CAME TO DINNER (1939)
and THE SOUND OF MUSIC (1955)
and WEST SIDE STORY (1957)
15. ANNIE GET YOUR GUN (1955)
and DRACULA (1927)
and RUNAWAYS (1978)
and SNOOPY (1977)
and UP THE DOWN STAIRCASE (1969)
16. THE FANTASTICKS (1960)
and FOOLS (1981)
and A MIDSUMMER NIGHT'S DREAM (1600)
and SOUTH PACIFIC (1949)
and TEN LITTLE INDIANS (1944)
17. CHEAPER BY THE DOZEN (1950)
and THE EFFECT OF GAMMA RAYS.. (1965)
and M*A*S*H (1968)
and THE PAJAMA GAME (1954)
18. BRIGADOON (1947)
and THE CRUCIBLE (1953)
and FLOWERS FOR ALGERNON (1969)
19. THE BOY FRIEND (1954)
and CINDERELLA (1962)
and THE GOOD DOCTOR (1966)
and TWELVE ANGRY JURORS (1955)
20. ALICE IN WONDERLAND (1865)
and CHARLEY'S AUNT (1892)
and DAMN YANKEES (1955)
and THE DIVINERS (1982)
and A FUNNY THING/FORUM (1962)
and GOD'S FAVORITE (1975)
and THE MOUSE THAT ROARED (1963)
and PICNIC (1953)
and A THURBER CARNIVAL (1960)
and SPOON RIVER ANTHOLOGY (1914)
and VOICES FROM THE HIGH SCHOOL (1982)

One-Act Plays:

1. SORRY, WRONG NUMBER (1948)
2. IMPROMPTU (1961)
3. THE LOTTERY (1953)
THE UGLY DUCKLING (1941)
4. ACTOR'S NIGHTMARE (1980)
and THE BALD SOPRANO (1950)
and THE FINAL DRESS REHEARSAL (1960)
and MURDER WELL REHEARSED (1976)
5. WHO AM I THIS TIME?
and ALICE IN WONDERLAND (1865)
and ANTIC SPRING
and THE CAVE (1977)

For your information, Karl Malden is a new Trustee of the Menninger Foundation in Topeka. His wife, Mona, is a native of Emporia. He is one of 95 trustees from 23 states and the District of Columbia.

INDIANA ADJUDICATION STANDARDS

The following are based on a careful study of the National Standards for Children's Theatre as developed for 1) Nat'l Children's Theatre Productions of Theatre for Young Audiences, 2) Ohio Theatre Alliance's High School Play Festivals Handbook, 3) ATA Adjudication Workshops based on Ronald A. Willis' "Tenets of Adjudication and Performance Criticism Training," and 4) 1984 Thespians Adjudication Committee. The following seven standards for theatre should be kept in focus:

1. A production should be based on a viable dramatic idea and relevant to the human condition.
2. The structure of the script should have a beginning, middle and end.
3. The direction should evidence a respect for, and understanding of the audience and should avoid such practices as:
 - a. Frenetic movement for movement's sake;
 - b. Inappropriate use of exaggerated facial and bodily gesture;
 - c. Stereotyped and shallow characterization
 - d. Unmodulated vocal patterns, inarticulate and inaudible;
 - e. Patronizing attitude toward the material and the audience;
 - f. Perfunctory and irrelevant participation of the audience;
 - g. Theatrical gimmickry unrelated to the script.
4. The production should evidence a discernible and appropriate concept which is integral to the whole.
5. The production should show a knowledge of the craft of directing, including elements such as casting, composition, movement meaningful picturization, ensemble, role development, pace, rhythm, and tempo.

6. The production should show evidence of skill and training in acting, including creating believable characters, meaningful and controlled movement and line delivery, concentration, and responsiveness to the dramatic environment.

7. Technical elements should creditably enhance the dramatic idea. Execution of these elements should illustrate the same high standards, such as coordination of production concept, support of backstage crews, and proper stage management.

Three basic elements should be included in any written or oral response by the adjudicators: description, appraisal, and suggestion of alternatives or new insights.

NEWS

WICHITA COMMUNITY THEATRE has made a tentative offer to buy the last of Wichita's large old movie houses, the Crest Theatre. Jean Ann Cusick, WCT Business Manager, said the theatre's Board of Directors is interested and authorized \$10,000 in earnest money just before Thanksgiving. The offer is contingent on the outcome of a study. If the purchase goes through, the Workshop used for years by WCT will be offered for sale.

JUNCTION CITY LITTLE THEATRE is engaged in a \$1 million fund raising project to renovate the Junction City Opera House into a working theatre facility for the 35-year old community theatre. JCLT organized the Little Theatre Foundation last spring as a fund-raising arm. A nationwide fund raising campaign was begun July 1st. If successful, JCLT will add another musical and another straight play to their season making six shows total.

LAWRENCE COMMUNITY THEATRE's renovation of their church facility is underway with dust flying and the sound of hammers and saws filling the air. Charles Lown is directing the volunteer effort which is assisting the construction firm of Bo Newsom. Over \$107,000 has been raised since April, and another \$50,000 is needed to pay for the renovation. One of the fund raising events was a Masquerade Ball held November 17th.

DEADLINE FOR NEWS FOR NEXT MARQUEE IS:
February 15, 1985

Region 5 FACT will be held in Minot, ND April 26-28, 1985. Besides 7 productions (all state winners from the region), there will be workshops in stage movement, acting, tech theatre, stage make-up (Bob Kelly), and creative writing. The three adjudicators are: Norm McPhee, Managing Director of Racine Theatre Guild (site of the National FACT '85), Judy Schroeder of Muncie, IN, and Ted Herstand, professor of theatre at University of OK/Norman. The host theatre is Mouse River Players. Registration is \$35 for the entire weekend. Minot Holiday Inn is Festival Headquarters. Republic Airlines has offered 30% discount to people flying in for FACT. Contact Linda Lea Borden, 309 E. 11th, Emporia 66801 for contact person in Minot.

GREAT BEND COMMUNITY THEATRE has a script library and might have a script you are looking for. Write: Box 361, Great Bend, 67530.

KANSAS ranks 47th among the states in per capita funding for the arts (17.6¢). Kansans for the Arts, an advocacy group, is being organized to address this, among other problems.

SEE YOU IN TOPEKA!

MEMBERSHIP APPLICATION
(Make checks payable to "AKT")

NAME _____
ORGANIZATION _____
ADDRESS _____
CITY _____
STATE/ZIP _____
PHONE (A/C) _____
(work) _____

Memberships are good from September 1 to August 31 each year.

TYPE OF MEMBERSHIP

Individual
Regular (\$15)
Student/Senior (\$8)
Contributing* (\$30)
Sustaining** (\$60)
ANGEL** (\$100)

Organizational
Budget under \$5000 (\$30)
Budget \$5000-\$9999 (\$40)
Budget over \$10000 (\$60)
ANGEL** (\$100)

*Contributions are tax deductible
**Conference registration is waived for Sustainers and ANGELS

DIVISIONAL AFFILIATION (Choose one)
Children's Theatre
Community Theatre (KCTC)
Professional Theatre
Secondary School Theatre
University/College Theatre

Mail this application with your check to
AKT Central Office
1334 Lakeside Dr
Topeka, KS 66604
(Phone: 913/232-7709)

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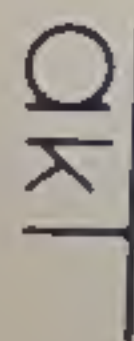
1985 Convention Chair: Lynn Black, ESU Theatre, 1200 Commercial, Emporia 66801 (316/343-1200)

1985 FACT Chair: Linda Lea Borden, 309 E. 11th, Emporia, KS 66801 (316/343-7479)

MARQUEE is published four times a year as a membership service. Editor: Twink Lynch
Members are encouraged to submit information and/or articles about their work, special interests, honors/awards, or issues of concern to the general membership.

The mention of any product, service, publication, conference, workshop, meeting, etc., in MARQUEE does not constitute endorsement, sponsorship, nor is it an indication of quality by MARQUEE or AKT unless specifically stated. Such items are published as a service to AKT members and readers of this newsletter.

The AKT Central Office is located at 1334 Lakeside Dr., Topeka, KS 66604 (913/232-7709)
Executive Director: Twink Lynch



ASSOCIATION OF KANSAS THEATRE
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WITH THE SUPPORT OF
THE KANSAS ARTS
COMMISSION

1985 KANSAS SUMMER THEATRE DIRECTORY

DISTRICT ONE (NORTHWEST)

Fort Hays State Univ. Theatre
(Box Office: 913/628-4225)

TBA

Hill City Players
(Call: 913/674-5513)

June 8-9 - ZORRO'S BACK IN TOWN
(dinner theatre at the
Timbers Supper Club)

Russell Footlighters
(Call: 913/483-2157 or 913/483-3071)

July 25-27 - I DO! I DO!
(dinner theatre at the
Elks Club)

DISTRICT TWO (NORTH CENTRAL)

Abilene Community Theatre
(Call 913/263-4753)
Aug. 1-3, 8-10 - THE EMPEROR'S NEW CLOTHES
(dinner theatre)
Aug. 4 and 11
(matinee, theatre only)

Brown Grand Players (Concordia)
(Call: 913/243-7861)

May 31, June 1-2 - THE PRISONER OF
(8:00 p.m.) SECOND AVENUE

Kansas State University-Summer Repertory
(Call: 913/532-6875)

The following shows are performed at the
Purple Masque Theatre in repertory from
June 27-July 27, Tuesdays through Satur-
days (except July 4: no show) at 8 p.m.

FOOL FOR LOVE by Sam Shepard
KEY EXCHANGE by Kevin Wade
STEVIE by Hugh Whitmore

(The Purple Masque Theatre is in the
East Stadium.) General public: \$4.00
Students: \$3.00

DISTRICT TWO, continued

Manhattan Parks and Recreation Department
(Call:

July 19-21 - THE MUSIC MAN

Salina Community Theatre
(Call: 913/827-6126)

June 27-30, July 5-7 and - THE MIKADO
July 10-14

Summer Theatre of Waterville
(Call: 913/785-2349)

June 13-16 - THE KING AND I
July 13 - "Alfred Packer Memorial Stringband"
(KTP from Kansas Arts Commission)
July 20 - "A Class Act" (trio from Pratt, KS)

All performances in the historic old Opera
House at 8:00 p.m.

DISTRICT THREE (NORTHEAST)

Atchison Performing Arts Association
(Call: 913/367-1647)

June 15-16, 22-23 - ANDROCLES AND THE LION
(7 p.m. performances Saturdays; 2 p.m.
Sunday matinees)
July 12-14, 19-21 - L'IL ABNER
(8 p.m. Fridays and Saturdays; 2 p.m.
matinees)
August 17-18, 24-25 - THE HOBBIT
(7 p.m. Saturdays, 2 p.m. Sun. matinees)

Ric Averill Players at Apple Valley Farm
(Longview Park, E. side of Lake Perry)
(Call: 913/876-2114 or 842-6622)

Beginning May 11th for MOUNTIES! and May 17th
for THE WILD DUCK BOY, at 8:30 p.m.
Fridays - MOUNTIES!
Saturdays - THE WILD DUCK BOY

(Dinners available at Apple Valley Farm
beginning at 5 p.m. Fridays and Saturdays)

HAPPY SUMMER - AND BREAK ALL LEGS!!!

DISTRICT THREE, continued

The Barn Players-Overland Park
(Call: 913/381-4004)

June 7-9, 12-15 - WORKING
June 21-23, 26-29 - THE LION ON WINTER
July 12-14, 17-20 - PHILADELPHIA STORY
July 26-28, 31, Aug. 1-3 - THE DARK AT
THE TOP OF THE STAIRS
Aug. 9-11, 14-17 - GYPSY

All performances at 8 p.m. in the
Little Theatre at Johnson County Com-
munity College (GEB Building, 2nd floor)

Bathhouse Players--Helen Hocker Theatre
Topeka - in Gage Park, south of the Zoo
(Call: 913/273-1191 Mon-Fri 9-5)

June 20-23, 25-29 - AESOP'S FALLABLES
(performances at 1:30 p.m.)
Aug. 30-31, Sept. 6-7 - ANNIE
(at 7 p.m.)
Sept. 1 and 8 at 2:30 p.m.

Kansas University Theatre-Lawrence
(Call: 913/864-3982)

June 22 - QUILTERS (Denver Center for
the Performing Arts Touring
Company) - 8 p.m.

July 12-13, 19-20 - ANNIE
(8 p.m.) (a town/gown
production)

In the Crafton/Preyer Theatre,
Murphy Hall

Lawrence Community Theatre
(Call: 913/843-7469)

June 20-23 - AGNES OF GOD

Lawrence Summer Youth Theatre
(Call: 913/843-9444)

June 27-29 - WEST SIDE STORY
(At the Lawrence Arts Center)
July - ROMEO AND JULIET
(At the Lawrence Arts Center)

Wyandotte Players/KC, KS Comm. College
(Call: 913/596-9690)

June 7-9, 14-16 - THE SORCERER
July 19-21, 26-28 - TWELFTH NIGHT
Aug. 16-18, 23-25 - WUTHERING HEIGHTS
(All eve. performances at 8; Sun. 2:30)

DISTRICT THREE, continued

Missouri Rep (Kansas City, MO)
(Call: 816/276-2704)

Opens July 26 - AGAMEMNON
Opens Aug. 2 - FOXFIRE
Opens Aug. 30 - SIDE BY SIDE BY SONDHEIM

(In repertory)

Theatre in the Park/Johnson County Parks
and Recreation District-77th and Renner Rd.
in Shawnee Mission Park
(Call: 913/831-3355)

June 14-16, 21-23, 28-30 - GUYS AND DOLLS
July 5-7, 12-14 - 1776
July 19-21, 26-28 - A FUNNY THING HAPPENED
ON THE WAY TO THE FORUM
Aug. 2-4, 9-11 - PIPPIN
Aug. 16-18 - PICNIC
Aug. 23-24 - TOM SAWYER (Theatre for Young
America production)

All performances at 8:30

Tonganoxie Community Theatre
(Call: 913/845-3283)

June 7-8 at 8 p.m. - SOUTH PACIFIC
June 9 at 3 p.m.

Tonganoxie High School Auditorium

Topeka Civic Theatre
(Call: 913/357-5211)

May 24-June 8 - AGNES OF GOD
July 5-28 - THE KING AND I

Most performances offer dinner theatre;
non-dinner seats available at every per-
formance. Dinner at 6:30; show at 8:00

Vassar Playhouse
(Call: 913/828-3249)

June 7-23 - GUYS AND DOLLS
June 25-July 7 - THE MISS FIRECRACKER CONTEST
July 9-28 - HANS CHRISTIAN ANDERSEN
July 30-Aug. 25 - JOSEPH AND THE AMAZING
TECHNICOLOR DREAMCOAT

Washburn University - Topeka
(Call: 913/295-6639)

June 21-22, 17-29 at 8: BEST LITTLE WHORE-
June 23, 30 at 2:30: HOUSE IN TEXAS
July 19-21, 25-27 at 8: 'NIGHT, MOTHER
July 21 at 2:30:

DISTRICT FOUR (SOUTHWEST)

Boot Hill Museum/Dodge City
(Call: 316/227-8188)

June 30, July 1-6 - THE BEESON & HARRIS
FIRECRACKER REVUE

DISTRICT FIVE (SOUTH CENTRAL)

Kechi Playhouse (North of Wichita)
(Call: 316/744-2152)

June 6-30 - THE ODD COUPLE
July 7-28 - SHE STOOPS TO CONQUER
Aug. 1-25 - RELATIVELY SPEAKING
Aug. 29-Sept. 29 - GLASS MENAGERIE

Thursday, Friday, Saturday - 8:00
Sundays at 2:30

Music Theatre of Wichita (at Century II)
(Call: 316/265-3107)

June 12-16 - THE WIZARD OF OZ
June 26-30 - CARNIVAL!
July 10-14 - THE MOST HAPPY FELLA
July 24-28 - PROMISES, PROMISES
Aug. 7-11 - HELLO, DOLLY!

Newton Community Theatre
(Call: 316/283-2500)

June 28-30 - THE FIREMAN'S FLAME
(mellerdrammer at National Guard Armory)
July 25-28 - THE FANTASTICKS
(at Krehbiel Auditorium, Bethel College)

Stafford Drama Guild
(Call: 316/234-5011)

Medicine Show and Pageant to celebrate
the Stafford Centennial will be performed
over Labor Day Weekend at the High School
football field.

Sterling College Troupe (theatre alumni)
(Call: 316/278-2173, x 279)

July 5-6 at 8 p.m. and July 7 at 2 p.m.,
TINTYPES -- in conjunction with July 4th
activities.

Wichita Children's Theatre
(Call: 316/262-2282)

Two class sessions: June 17-July 5 and
July 8-July 26

DISTRICT FIVE, continued

Wichita Community Theatre
(Call: 316/686-1282)

May 25-June 29 (Saturday nights only)
GREATER TUNA - at the Workshop,
258 N. Fountain. Tickets: \$7.50
(held over from mainstage this spring)
July 5-Aug. 24 - Friday and Saturday nights
COMMEDIA 85 - at the Workshop
Tickets \$7.50

Seating is limited and reservations are a
must!

Wichita Association for Repertory Arts
(Call: 316/524-6922)

1985 Shakespeare in the Park Season:
June 3-28 - RICHARD III
July 15-Aug. 9 - THE TAMING OF THE SHREW

Shows are at 7 p.m. except June 7 when an
additional performance is scheduled for noon.
Shows are performed in various parks around
Wichita. Call above number for more info.

Wichita University Summer Theatre
(Call: 316/689-3360)

June 7-8 at 8 and June 9 at 2:30:
APPLE TREE
June 14-15 at 8 and June 16 at 2:30:
BUTLER COUNTY
June 21-22 at 8 and June 23 at 2:30:
WAIT UNTIL DARK
June 28-29 at 8 and 30 at 2:30:
COME BACK, LITTLE SHEBA
July 5-6 at 8 and July 7 at 2:30:
MURDER MAYHEM
July 12-13 at 8 at July 14 at 2:30:
A DAY IN HOLLYWOOD, A NIGHT IN THE
UKRAINE

DISTRICT SIX (SOUTHEAST)

Emporia State University
(Call: 316/342-5374 or 316/343-1200)

June 12-15 - ROMANTIC COMEDY
June 26-29 - SHADOW BOX
July 10-13 - A COUPLE WHITE CHICKS SITTING
AROUND TALKING
July 24-27 - GODSPELL

All performances 8 p.m. in Karl Bruder Theatre.
AKT members free with card.

1985 Kansas Summer Theatre Directory
(continued)

DISTRICT SIX, continued

Emporia State University

Special performance: the premiere of THE KANSAS CHAUTAUQUA - July 1-4 - with David Matheny as Sockless Jerry Simpson (July 1), Karen Ray as Carrie Nation (July 2), Jack Wright as William Allen White (July 3) and an old fashioned Fourth of July featuring all three characters and Loren Pennington as Alf Landon. Performances at 7:30 p.m. in the Bruder Theatre

Pittsburg State University/Summer Playhouse
(Call: 316/231-7000)

*June 27-30 - ANNIE GET YOUR GUN
(produced by Pittsburg Community Theatre)
July 10-14 - GUYS AND DOLLS
(produced by Pittsburg State University)
July 16-20 - FIDDLER ON THE ROOF
(produced by Pittsburg State University)*

All performances at Pittsburg Memorial Auditorium at 8 p.m.

SPECIAL ANNOUNCEMENT!!

TOPEKA CIVIC THEATRE, winner of the State Festival of American Community Theatre (FACT) with its performance of I'M GETTING MY ACT TOGETHER AND TAKING IT ON THE ROAD, has won the Region 5 FACT and will advance to the National FACT competition in Racine, WI June 19-23. TCT is scheduled to compete with 9 other regional winners for the privilege of representing the United States at the Quadrennial World Amateur Theatre Festival in Monaco, August 28-Sept. 6th.

Special performances of GETTING MY ACT TOGETHER are being scheduled in Topeka to help raise money to go to Racine. Contact the Topeka Civic Theatre Box Office, 913/357-5211, for information about performance times.

AKT members are encouraged to send contributions to assist Topeka Civic Theatre in this endeavor. The last time TCT went to National, they won (in 1979 with THE GOOD DOCTOR). Contributions are completely tax deductible. Send to: TCT, Box 893, Topeka, KS 66601.

OKT

ASSOCIATION OF KANSAS THEATRE
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